The Raw Morphology

Davide Bertocchi   Manor Grunewald   Michael Jones McKean

Curated by Gabriele Tosi

Opening July 2nd, 6 p.m.
Until September 28th
Visits: thu> sat 3p.m./7p.m.

A+B gallery
Via Gabriele Rosa, 20a
25121 – Brescia
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A+B contemporary art is pleased to announce **The Raw Morphology**, a group exhibition featuring works by **Davide Bertocchi**, **Manor Grunewald** and **Michael Jones McKean**. The show, curated by Gabriele Tosi, will end in September with a performance by Bertocchi.

The project started from the idea of a possible dialogue between Grunewald and McKean on the topic that even a still object or a printed image is indeed a process, but too slow to be observed during a satisfactory time frame. Starting from here and quoting different display techniques in the meanwhile, the exhibition-making suggested the opportunity to include some randomness, therefore a performance has been commissioned to Bertocchi.

The Italian artist is also present in the show with a family of very small sculptures and with a mimetical intervention outside the gallery. In the space, Grunewald exhibits a system of works spanning from installation to painting and printing and including new pieces, while McKean presents a series of wall-sculptures and a new object exhibited in Brescia for the first time.

From a wide point of view, the exhibition is somehow entangled with a chance offered by contemporaneity and after the globalization, namely the necessity to embrace the whole world and the whole time as a single object. This exercise appears to be less utopian aesthetically speaking rather than contextually and narratively. This fact alone can be conceived as a breakdown into the order of knowledge.

That's probably why both in the exhibition and in the artworks displayed, each object is unstable. Image refuse to be only a document while objects refuse to be just relics. Everything is looking for some true or false friend instead. Like pilgrims, traveling to time and assisting to their own origins such as their own endings, things are now the self-statements or their infinite possibilities, a raw morphology of things to come.

Davide Bertocchi (b. 1969, Italy)

Davide Bertocchi's works appear as free manipulations of two distinct sensorial systems: the sound - present not just in recurrent installations but also in the curatorial project *Top 100* - and science, meant by the artist as phenomenology of space thought back on the basis of unusual and intimist perspectives. This reflection, an integral part of Bertocchi's process, can be observed in *Space* - an installation in progress composed of 2500 images that represent non-existent planets and galaxies (To mention the limits of human

knowledge of the universe) - and in the curatorial project *Zodiaco*, inspired by the homonymous work by Gino De Dominicis.

Bertocchi participated in the PS1 Studio Program at MoMA in New York and took part in the artist's residency program Le Pavillon at Palais de Tokyo in Paris. His work has been included in several international publications and exhibitions. He has solo exhibited at the Italian Cultural Institute in Montreal, at the National Museum of Contemporary Art in Bucharest, at the Italian Cultural Institute in Los Angeles. He has exhibited at Sobering in Paris, at the Palais des Beaux-Arts in Brussels and at The Living Room in Miami.

His works have been reviewed on Flash Art, Nuke Magazine, Artforum and Il Sole 24 ore.

Manor Grunewald (b. 1985, Belgium)

Grunewald's work is a pictorial process that takes place in the use and the abuse of the image and its structure. The digital and analogue status of the image is summarised into objects that refer to the logic of painting and sculpture. The figurative content is always defragmented, imperfect and released thanks to the mechanical deformation produced by the technological "noise" coming from a continuous printing operation. The respawn and the dissolution of the image is also at the center of the recent project *Good Between Floors*, in which Grunewald collaborates with the architect Theo De Meyer drawing together a space to organize the visual material. The relationship between digital and analog is also found in *Neighbours*: a series of exhibitions curated by him with peculiar criteria of closeness and link between artists, objects and images.

Grunewald won the BNP Paribas Young Talent Award and participated in the International Studio and Curatorial Program in New York. He has recently exhibited at Berthold Pott in Cologne, at A + B gallery in Brescia, at Steve Turner in Los Angeles and RH. He has also participated in various international fairs such as Art Brussels and MiArt.

His works have been reviewed on Artsy, The List Mag and Gonzo Magazine.

Michael Jones McKean (b.1976, Micronesia)

In Michael Jones McKean, the sculpture is a tool for narratives that entangles languages, times and places that are not necessarily close to each other. A so described space appears capable of metabolizing History in a mythological and project-oriented dimension. In the impressive installation *The Ground* of 2017, the artist oversizes and multiplies the museum case in large dioramas that bring together themes and objects spanning from technology to geology, from staging to scientific analysis. In *The Rainbow*, he relates artifacts and sculptures of various kinds to divert rainwater and generate temporary rainbows on the rooftop of a building.

McKean won numerous awards including the Guggenheim Fellowship, the Nancy Graves Foundation Award and the Artadia Award. He has recently realized solo shows at Cetraro in Paris, at The Contemporary in Baltimore and at the ICA in Boston. He has exhibited at the Delaware Center in Wilmington, Carroll / Fletcher in London and at the Southeastern Center in Winston Salem. McKean is currently an associate professor in the Department of Sculpture and Extended Media at Virginia Commonwealth University, where he has been teaching since 2006 and is co-director of ASMBLY in New York City.

His works have been reviewed on Flash Art, Art Viewer and Hyperallergic.